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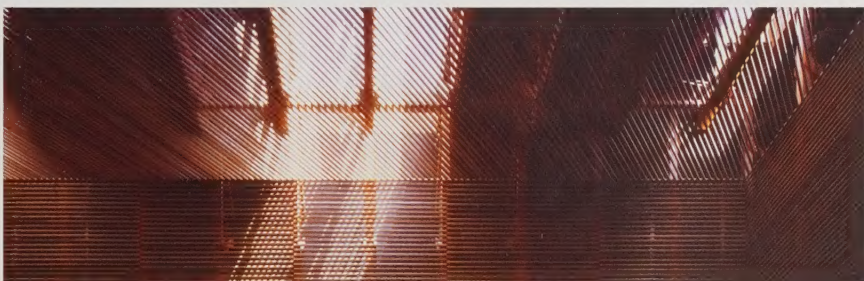
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Church Sun-pu in the Shizuoka prefecture, Japan, designed by Taira Nishizawa Architects, one of 14 winning projects in the 2009 International Faith & Form/IFRAA Religious Art and Architecture Awards program. Photograph by Hiroshi Ueda.

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HERE COME THE "NONES"

EDITOR'S PAGE ★ MICHAEL J. CROSBIE



Trinity College in Hartford, Connecticut, recently released its third "American Religious Identification Survey," which seeks to determine whether respondents regard themselves as adherents of a religious community (you can download a copy of the survey's summary report from the *Faith & Form* web site at faithandform.com). Previous surveys took place in 1990 and in 2001. America is still predominantly Christian, but less so (86 percent identified themselves as Christian in 1990, compared with 76 percent now). Mainline Protestant congregations experienced the steepest declines in membership (from 17.2 to 12.9 percent).

Fifteen percent of the adults surveyed are not affiliated with an organized religion, are agnostic or atheist, or describe their religious affiliation as "None" (the moniker that the study uses for this group). The greatest growth was from 1990 to 2001, when the percentage of Nones jumped from 8.2 to 14.1 percent. Since 2001, Nones have grown by only 1 percent.

Here's a surprising finding: self-described agnostics and atheists nearly doubled (from 0.9 to 1.6 percent between 2001 and 2008). However, when people were asked their beliefs about whether or not there was a God or a supreme being, 12.3 percent responded that "there is no such thing," "there is no way to know," or they are "not sure." These answers,

which can be described as atheist/agnostic, come from a much larger percentage of the population than the percentage who identify themselves as atheist or agnostic.

In the study, slightly less than 70 percent responded "there is definitely a personal God." But if 76 percent of Americans self-identify with Christianity, and 80 percent with a religion, how do we square these numbers? The study suggests that "many millions do not subscribe fully to the theology of the groups with which they identify." This, I would say, leads to the conclusion that many of us belong to a religious community for nonreligious reasons, or...we're hedging our bets: "I'm pretty sure there isn't a God, but just in case...."

The study found erosion in participation in religious ceremonies for marriages and funerals. The study concludes with the observation that "...the United States in 2008 can be characterized as a country with a Christian majority population but with a growing nonreligious or irreligious minority. The growing nonreligious minority reduces the traditional societal role of congregations and places of worship in family celebrations of life-cycle events. The forestalling of religious rites of passage, such as marriage, and the lowering expectations on religious funeral services, could have long-lasting consequences for religious institutions."

What do these numbers portend about religious art and architecture? Organized religion continues to decline, and those who identify themselves as members of a religious group aren't necessarily there to find God, but perhaps to find a community. Maybe we will need fewer structures for worship but more space for fellowship.

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The Votive Chapel - Shrine of Our Lady of Guadalupe

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Top: Our Mother of Good Counsel
Bottom: Votive Chapel



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THE 2009 RELIGIOUS ART & ARCHITECTURE AWARDS

BY MICHAEL J. CROSBIE



The 2009 Religious Art and Architecture Awards Jury, left to right: George Yu (architect); Annie Dixon (artist); Rabbi Daniel Freeland (clergy); Fr. Richard Vosko (liturgical designer and jury chair); Trey Trahan (architect).

Each year we invite five jurors who represent different constituencies in the world of religious art and architecture—architects, artists, liturgical designers, clergy, and congregants—to select the winning projects in the Faith & Form/IFRAA International Awards Program for Religious Art and Architecture. After two days devoted to reviewing projects, deliberating, and making final choices, the jury has an opportunity to reflect not only on the winning projects, but also on all of the submissions, and to comment on what they have seen, what they have not seen, and the trends in the field.

This year our jurors detected the restlessness that is being experienced not only in the mainline faiths, but also in emerging worship communities regarding stylistic content in both art and architecture. Most (not all) of the jurors saw continued reticence on the part of congregations to embrace contemporary forms, modes of expression, and spatial experimentation. The jury felt that there is, instead, more interest in traditional (what some might describe as conservative) styles in both art and architecture. And the jury questioned whether faith communities are ill-served by such a lack of temerity. “Why are we so afraid?” one juror asked, rhetorically. “Why do we keep resorting to old forms? Why are we not venturing into the future?”

Ironically, one of the more adventurous clients identified by the jury was the megachurch congregation, which appeared more willing to try new architectural expressions (but not always with satisfactory results). The form of megachurch worship space is still evolving, observed several jurors, struggling to integrate worship with new technologies of video, lighting, and acoustics. This makes it hard, noted one juror, to

judge whether megachurches are truly significant works of religious art and architecture.

The idea of shifting emphasis led the jury to speculate on the timeless quality of great religious buildings, and whether the permanence that has been expected from such buildings actually inhibits the experimentation that some jurors felt was lacking in the submissions. If traditional art and architecture continue to dominate the field, does this in turn make clergy, congregations, artists, and architects blind to new possibilities in worship environments? Might, in fact, less permanent environments, more adaptable designs, and buildings designed for invention better serve congregations in flux? Could such flexibility encourage experimentation in liturgy and worship style? And might it be a hallmark of “sustainable” design, in that it would keep worship environments relevant and changeable so that old spaces need not be demolished? Undoubtedly it would, and that just might be the reason there is so little open-endedness in today’s worship environments. Jurors speculated that in a conservative era of doctrine, flexibility is suspect because it invites a certain “liturgical free-styling” in the face of orthodoxy.

Such rigidity is expressed not only in the arrangement of the spaces, but also in the art that adorns the architecture. Some of the jurors detected little toleration for greater artistic expression by both artists and architects. There is more emphasis on meeting the program and satisfying client wishes. While such professional responsibility is to be applauded, might artists and architects be abdicating their role as visionaries in the realm of sacred art and architecture? **RF**

MICHAEL J. CROSBIE IS EDITOR-IN-CHIEF OF *FAITH & FORM* AND WAS AN OBSERVER OF THE AWARDS JURY PROCESS.

2009 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

Sun-pu Protestant Church is on a corner between commercial and residential areas in Shizuoka. The sanctuary sits close to the

commercial zone and faces a railway, its corner entry towards a town square. Remaining functions, including a parsonage, are near

the residential zone. The chapel is a simple cube similar in volume to neighboring buildings, while the rest is under a pitched roof like the buildings on a narrower side street. Throughout, pure light and the sound of voices are key; God is described first as "the light" and then as "the word." During worship believers read the Bible together aloud.

The exterior is clad in split, unfinished boards with a wavy texture. Light strikes this uneven surface, narrow shadows sharply contrasting with sunlight, the wall wrapped in shadow and light. The wood will age to dark silver, lines of light and shadow contrasting like an etching plate. The darker wall will also highlight a cross and a grape-ivy filigree entry gate on the corner. The interior is wrapped in slim boards, the gap between each gradually widening further upward; behind these is empty space and the trussed wooden structure. The arc of light over time is also emphasized with this thick envelope: at the ceiling, each board almost thread-like, gauzily filtering light; light spills on the wall in shimmering pixels. Light strikes and highlights each surface or shines within, exposing the building's bones, shifting the sanctuary size as if it is breathing.

The wall and roof thickness works acoustically, dampening exterior noise and absorbing excessive internal echo, achieving ideal reverberation for spoken word.

JURY COMMENTS

This building gives true meaning to what a sanctuary should be. Externally, in reaction to the immediate environment, it is a rugged, strong work, withstanding the context and weather. Inside it is warm, comfortable, and infused with light. When the sun moves, the room changes with different qualities of light. The sacred massing of a simple cube, expressed in the strong contrast of the wood grain, vertical against horizontal, displays a great sensitivity to context. The light quality inside is a surprise, given the bold sculptural statement outside. It is a hospitable marriage of light and materiality, dedicated to use.



RELIGIOUS ARCHITECTURE

NEW FACILITIES

Church Sun-pu
Shizuoka prefecture, Japan

AWARD

Honor

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Taira Nishizawa Architects

PHOTOGRAPHY

Hiroshi Ueda

2009 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



The program called for a multi-purpose space that could be used for children's services, small religious ceremonies, and church congregation meetings, with seating for up to 65 people. The furniture layout needed to be flexible, depending on the use of the space. The congregation also wanted a new entry to the chapel and an existing education wing.

The site in rural western Rhode Island is surrounded by farmland. The existing church is a prefabricated building from 1970. The chapel addition is located to the north of the existing education wing. The architect conducted a programming study in order to define the needs for expansion, and developed a tectonic based on the concept of "spirare" (spirit), "inspirare" (breath) and "spiral" (expansion and contraction). The schematic design proposed a new education wing, restructured chapel end wall, and reorganized entry.

The resulting design respects the original church. The existing vinyl siding

was replaced with wooden board-and-batten details that alternately expand and contract, creating a new exterior and openings for modulated light. The geometry of the ceiling/roof and floor spirals north, setting the position of the structure, windows, and ceiling/wall acoustic fins.

JURY COMMENTS

This is a beautifully designed enclosure, clearly defining what is new and the time when it was added to the existing building. The buildings relate to and talk to each other. The entry is exceptional, fits the site beautifully, and inspires different functions. It has a clean architectural shape, honors the existing building, and is evocative in its use of materials and forms inside and out. The design demonstrates bravery on the part of the congregation and the architect.

RELIGIOUS
ARCHITECTURE

NEW FACILITIES
Chapel Addition
Shepherd of the Valley
United Methodist Church
Hope, Rhode Island

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PHOTOGRAPHY
John Horner Photography



The first purpose-built synagogue in southern Minnesota, the new 15,000-square-foot B'nai Israel Synagogue creates a symbolically appropriate home for the congregation and Mayo Clinic visitors. The heart of the structure is a sanctuary organized in a parti that reinforces communal gathering and faces east toward Jerusalem. Adjacent to the sanctuary is a social hall that enables the sanctuary's 140 seats to expand to 250 for High Holiday services. The lower level houses accommodations for education and social gatherings.

In the sanctuary, a unique ark wall composed of two layers of abstract patterns - rendered in white translucent acrylic - merge in front of a brightly lit back wall. The suspended layers of the ark wall guide the eye into the illusion of stratified depth, recalling the darkness-into-light journey of religious enlightenment. An abstract pattern with 12 openings enables each individual a private interpretation of its meaning, eliciting associations from sails on the open sea, the 12 tribes of Israel, and the Western Wall in Jerusalem. The aron kodesh containing the Torah scrolls is centered on the ark wall behind doors clad in translucent onyx and fused onto glass in a



pattern abstracted from Hebrew letterform. A large-scaled menorah of one-inch-thick pieces of glass that slice through the building's south facade casts a refracted glow into the sanctuary while providing a symbolic focal point on the synagogue's south wall.

Light and space are meticulously layered to create a sense of tranquility, while mahogany, ipe, and brick evoke a sense of warmth. A garden terrace accentuates the building's symbolic relationship to the land, providing a space for celebration of annual rites such as Tu B'Shvat and Sukkot.

JURY COMMENTS

The spatial experience is wonderful because the architect has scaled each volume differently, calibrated for the function. The room sets the order. The back wall bema wall is subtle and beautiful. This beautiful series of volumes is punctuated with a play of natural light. The design's clean lines and the effective use of natural light integrate the interior with the exterior. The result is a lovely and elegant house of worship.

RELIGIOUS ARCHITECTURE

NEW FACILITIES
B'nai Israel Synagogue
Rochester, Minnesota

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2009 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



The All Saints Chapel is a new worship and convocation space for a private Episcopal college preparatory school, founded in 1893, located on the northern hill country edge of San Antonio. The school is co-educational for grades 6-12. The goals of the project were three-fold: provide an iconic worship and convocation space that becomes the central focal point of the campus; move the chapel from temporary quarters in the cafeteria; provide much needed additional classroom space.

The 21,200-square-foot, two-level building is located at the heart of the campus and is the backdrop of an existing amphitheater—a site identified by the architect during a master planning phase. The chapel can accommodate more than 500 worshippers – in excess of the school's current enrollment. The chapel straddles the main north-south pedestrian spine of the campus, which connects the academic and residential halves of the site and is centered on the east-west axis of the amphitheater immediately to the east. It is readily visible from all parts of the campus.

The architecture of the

building consists of a stone "nave" made of locally quarried limestone with a wooden truss-supported, standing-seam metal roof that visually floats over the top of the building and is separated from it by clerestory windows all around. The simplicity of the exterior is reinforced by a hidden gutter system integrated into the standing-seam metal roof. The height of this roof provides a commanding presence throughout the campus. Custom chandeliers, stained-glass windows, and interior wood furnishings designed by the architect complete the interior. Seating is moveable cathedral chairs.

JURY COMMENTS

The merit of this design is in the siting of the chapel at the center of the campus. An important exterior space is created by the chapel, which becomes a focus for the amphitheater. The gallery porch is a very strong architectural element, and very important. The chapel has a strong site plan, also designed by the architect. It has both a formal and informal quality. Inside is flexible seating, which allows the space to be used in different ways.

RELIGIOUS ARCHITECTURE

NEW FACILITIES

The All Saints Chapel
Texas Military Institute
San Antonio, Texas

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The Cathedral of Christ the Light provides a sanctuary in the broadest sense of the word. Located in downtown Oakland on the edge of Lake Merritt, this house of worship offers a sense of solace, spiritual renewal, and respite from the secular world. The diocese challenged the design team to create a building for the ages.

Two interlocking circles create the sanctuary's footprint design of the "vesica piscis," evoking the symbol of a fish. An overarching goal of the project was to create a space that resonates with the cathedral's specific

temporal, physical, and cultural place. In consideration of the traditions of Bay Area architecture, the most elemental qualities of light, material, and form were used to create sacred space within an ethos of sustainability.

The cathedral draws on the tradition of light as a sacred phenomenon. Through its poetic introduction, indirect daylight ennobles modest materials—primarily wood, glass, and concrete. Changing light streams from the oculus ceiling, illuminating the marble-sheathed altar at the sanctuary's center and the curving pews that surround it.

JURY COMMENTS

This project is respectful in its ability to advance American thinking of cathedral design and to engage the urban context. It is a wonderful beacon in the city, creating a religious focal point. In the context of vertical buildings, it provides a counterpoint. The architects are very skilled in the manipulation of light. The combination of contemporary structure with an ancient image of Christ is a good juxtaposition that communicates Catholicism's relevance and timelessness in contemporary society.

RELIGIOUS ARCHITECTURE

NEW FACILITIES
Cathedral of Christ the Light
Oakland, California

AWARD Merit

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2009 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

Christ Episcopal Church is an excellent example of English Gothic revival architecture from the 1880s. The church, built from 1887 to 1888, was constructed of load-bearing masonry with red sandstone.

The tower had been plagued with problems of moisture for years, where mortar joints were completely deteriorated and water

leached through the spire top of solid brick and stone (tree saplings began to grow out of the joints, displacing large sandstone blocks). Water migrated down to the upper dormer windows and then down to the lancet windows below, saturating the sandstone. The north and west elevations displayed the dramatic deterioration of window jambs, arches,

cornices, and the inside corners of buttresses. A detailed survey was done with photographs and drawings describing different techniques of stone restoration.

During restoration each stone designated for replacement or repair was marked, dimensions were taken, and shop drawings were prepared to begin fabrication of new stones. Mortar joints were cleaned and friable materials removed. New stones were cut, fabricated, and delivered for installation. Stones were repaired and replaced and all of the mortar joints were re-pointed.

JURY COMMENTS

This is a very skillful restoration and the craftsmanship is very high. The jury's inability to tell the new material from the old without drawings to indicate what was replaced is a testament to the respect that the restoration architects demonstrated for this tower. The project speaks of the importance of good stewardship—not only of the building's fabric, but also stewardship of the traditional trades, if we expect them to continue into the next generation.



RELIGIOUS ARCHITECTURE

RESTORATION
Christ Church Tower
Restoration
Poughkeepsie,
New York

AWARD
Merit

ARCHITECT
Barry Donaldson,
Architect, at Lichten
Craig Architects, LLP
6 W. 18th St., 9th Floor
New York, NY 10011
212-229-0200
212-924-4282 fax
www.lichtencraig.com
Barry Donaldson, AIA,

and Kevin Lichten,
FAIA (project team)
CONTRACTOR
Monaco Restorations
(Alan Hasbrouck)
STRUCTURAL
ENGINEER
Tor. Smolen Calini
Anastos (Chris Anastos)

MECHANICAL
ENGINEERS
Atkinson, Koven,
Feinberg (Alex Gutkin)
ORGAN CONSULTANT
Anthony Thurman

WINDOW
CONSULTANT
Femenella & Associates
(Arthur Femenella)
STONEMASONRY
CONSULTANT
Conservation of
Historic Buildings
(Keith Blades)

REPOINTING
CONSULTANT
Integrated Conservation
Resources, Inc.
(Glenn Boornazian)
PHOTOGRAPHY
Kevin Lichten

2009 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

The abbey church complex, designed by Marcel Breuer in the 1950s,

includes an upper and lower church and monastic chapter house. The

new 9,200-square-foot project includes the renovation of the exist-

ing chapter house, a two-level lobby addition, and the new blessed sacrament chapel. The monastic community asked that the facility be more open to the public and more comfortable to use, and the new chapel be "conspicuous to the gathered faithful, prayerful, accessible and also architecturally significant yet sympathetic to the church."

Throughout the abbey church Breuer used materials that subtly play on shadow and light. Light is used to create atmospheric and spiritual effect, without revealing its source or true nature. Both the chapter house addition and the chapel build on these ideas found in the abbey church complex.

The addition creates a new accessible entry and connection to the upper church and a new lobby and entrance for the renovated chapter house directly from the parking area. Adjacent to the abbey church, the blessed sacrament chapel reconfigures an ordinary office space. The chapel space is focused on a modern re-

interpretation of the 14th century reredos wall and is designed to shield the existing window while diffusing natural light into the space. Two new openings connect the new chapel to the main church—one for the sanctuary lamp and one for the entrance. Platinum leaf on the ceiling distributes light and echoes Breuer's discreet use of precious metals in the abbey church.

JURY COMMENTS

This is a very respectful gesture toward a venerable work of religious architecture—it is a modest statement with a very significant impact, worthy of this building's pedigree. Placing the addition against the glass wall helps to give it spaciousness. The details throughout the project are clean and exacting, and the craft evident in its execution give the carefully considered details their due. This is evidence that one of the oldest religious communities in the world is still committed to supporting good work, which reinterprets tradition with new meaning.



RELIGIOUS ARCHITECTURE

LITURGICAL / INTERIOR DESIGN

Petters Pavilion and Blessed Sacrament Chapel
Saint John's Abbey
Collegeville, Minnesota

AWARD
Honor

ARCHITECT
VJAA

400 First Avenue N., Suite 410
Minneapolis, MN 55401
612-872-6370, 612-872-6380 fax
www.vjaa.com

Pavilion: Vincent James, FAIA, and Jennifer Yoos, AIA (principals); Nathan Knutson, AIA (managing principal); Paul Yaggie, AIA, and James Moore, AIA (project architects); Mary Springer, AIA; Karen Lu, AIA; Carl Gauley; Laura Reneke; Jennifer Pedtke; Dzenita Hadziomerovic; Lev Bereznycky; Jay Lane, AIA; Scott Aspenson; Thomas Clark; Donovan Nelson (project team)

Chapel: Vincent James, FAIA, and Jennifer Yoos, AIA (principals); Nathan Knutson, AIA (managing

principal); James Moore AIA (project architect); Mary Springer AIA; Carl Gauley; Laura Reneke; Dzenita Hadziomerovic; Paul Yaggie, AIA; Jay Lane, AIA; Scott Aspenson; Thomas Clark (project team)

STRUCTURAL AND CIVIL
ENGINEER
BKBM Engineers

MECHANICAL ENGINEER
Engineering Design Initiative

ELECTRICAL ENGINEER
Engineering Design Initiative

GENERAL CONTRACTOR
(PAVILION)
Knutson Construction Services

GENERAL CONTRACTOR AND
FINISH CARPENTRY (CHAPEL)
Saint Paul Fabricating and
Decorating Company

LANDSCAPE ARCHITECT
oslund.and.assoc.

INTERIOR DESIGNER
VJAA

PHOTOGRAPHY
Paul Crosby

2009 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



RELIGIOUS ARCHITECTURE

LITURGICAL/
INTERIOR DESIGN
Light Gallery and
Interaction Gallery
The Ogen Center
Tachikawa, Tokyo, Japan

AWARD Merit

ARCHITECT
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PRODUCER
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LIGHTING DESIGNER
Shozo Toyohisa

GRAPHIC DESIGNER
Yasuhiro Sawada

STRUCTURAL ENGINEER
Satomi Makino

PHOTOGRAPHY
Shinnyo-en

These two new galleries in a Buddhist temple in Tokyo needed to incorporate the function of display to a space normally used for prayer--a fusion between the worship and artistic appreciation.

The Light Gallery features the repeat of the large rectangular frames. It is a space for panel displays, tangible work of art (such as Buddhist images to touch) and installations of contemporary art. Lighting equipment is contained at one side of the rectangular frames to create one-way procession, so that the ritual direction of prayer emerges. Buddha stands in front of the wall at the end of the space. The wall shows a highlighted spherical shape to erase perspective, creating an image of infinite expansion.

The Interaction Gallery is not only for appreciators of the lotus position--the position of cross-legged sitting--but also the first gallery in the world with movable glass showcases hung from the ceiling. Buddhist images float in the interior with subdued light by using delicate glass fiber and LED. This movable hanging glass showcase system makes it possible for the gallery to have several exhibits of display, enabling three-dimensional expressions of the meaningful spatial idea represented by the Mandala.

JURY COMMENTS

This is a wonderful environment in which to study light and sacred objects. Artifacts are beautifully suspended in a way that results in a sacred space. The extraordinary use of light and shadow create a spiritual ambiance. The character of the space created opens an opportunity for personal rather than communal reflection and meditation.





This \$11 million project brought a 75-year-old, Gothic Revival cathedral into compliance with current Roman Catholic liturgical standards. It provides new spaces for gatherings, meetings, and administration. Work included restoration of the cathedral interior and the design of new ritual focal points. A new Great Hall for community gatherings links the cathedral, rectory, and new office wing. A gracious front entry plaza includes wide steps, lighting, and ADA access ramp.

Inside the main worship space, a new granite baptismal font for baptism by immersion was placed on axis with a new granite altar located at the crossing of the nave and transepts, allowing the congregants, choir, and clergy to gather together around the altar. The painted plaster walls, sculptures, and elaborate ceiling were restored to create a warmer, more unified scheme. Deteriorated pews were replaced with chairs for greater flexibility and a tile floor was installed. The old altar was removed from the chancel to make room for an expanded choir and new Paul Fritts pipe organ. A distinct Chapel for the Reserved Eucharist was created with a ceiling featuring gold leaf constellations that accurately depict the sky on the night of the cathedral's dedication. New reconciliation chapels with a sky-lit entry vestibule were added. Original stained glass windows were restored and confessional booths were converted into niches for new devotional works of art and the holy oils. The old organ was removed and the balcony reconfigured to provide overflow seating. Air conditioning and a sound reinforcement system were also added. The old pendant light fixtures were replaced by a computer-controlled lighting system to accommodate a variety of liturgical events.



RELIGIOUS ARCHITECTURE

LITURGICAL / INTERIOR DESIGN

Renovations and Additions
Sacred Heart Cathedral
Rochester, New York

AWARD

Merit

ARCHITECT

Williamson Pounders Architects,
PC with LaBella Associates, PC
1399 Carr Avenue
Memphis, TN 38104
901-678-5669, 901-678-1755 fax
James F. Williamson, FAIA;
Arthur Yeates, AIA; Robert A.
Healy, AIA; Kevin Marren, AIA
(project team)

MECHANICAL / ELECTRICAL ENGINEER

M/E Engineering

ACOUSTICAL AND AUDIO DESIGNER

MuSonics
(Dennis Fleisher, Peter Borchard)

DECORATIVE ARTS CONSULTANT

Conrad Schmitt Studios, Inc.

LIGHTING DESIGNER

Rambusch Studios
(Viggo Rambusch)

LANDSCAPE ARCHITECT

McCord Landscape Architecture

GENERAL CONTRACTOR

LeChase Construction

OWNER'S LITURGICAL CONSULTANT

Richard S. Vosko, PhD, Hon AIA

PHOTOGRAPHY

Tim Wilkes Photography

JURY COMMENTS

This project shows how a church built a long time ago can be rejuvenated by the careful selection of furnishings, lighting, and an emphasis on where the altar should be placed in a Roman Catholic house of worship. There is appropriate identification of what is rich and supportive of a sense of place, and elevating it respectfully through restraint. The new design respects the community, celebrates it in a new way, and changes the focus of the worship experience. The wood chairs and wood ceiling tie the space together and uplift it.

2009 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



The Cathedral of Christ the Light celebrates the liturgical traditions of the Catholic faith through the vocabulary of 21st century design and technology. Architecturally scaled graphic elements highlight the cathedral's play of light and its integration of Catholic symbols as key elements. The overall design intent was to convey an inclusive statement of welcome while merging Catholic traditions with contemporary aesthetic sensibilities.

The mausoleum drops in elevation to give the feeling of descending into the catacombs below the cathedral. The crucifix at the end of the processional ramp originates from one of the diocese's parishes. It was refinished and placed here as a symbol of the communities that the cathedral serves. A circle of glass illuminates the catafalque from the altar of the sanctuary above, bringing daylight into the mausoleum space. Impala Black granite brings contrast to the Egyptian Desert Gold marble--a material used in the ancient pyramids.

JURY COMMENTS

The chapel spaces throughout the interior of the cathedral are inviting and are quite spacious. The meditation areas have seats along the wall, inviting the visitor to spiritual openness. The chapels are also conducive to ambulatory movement around the cathedral, while the space of the central nave is more conducive to corporate prayer. The light, both natural and artificial, is skillfully manipulated through an abundance of high-tech glass and wooden louvers.

RELIGIOUS ARCHITECTURE

LITURGICAL / INTERIOR DESIGN

Cathedral of Christ the Light
Oakland, California

AWARD

Merit

ARCHITECT

Skidmore, Owings & Merrill LLP
One Front Street, Suite 2400
San Francisco, CA 94111
415-981-1555; 415-398-3214 fax
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Craig Hartman, FAIA (design partner); Gene Schnair, FAIA (managing partner); Mark Sarkisian, PE, SE; Keith Boswell, AIA; Raymond Kuca, AIA; Patrick Daly, AIA; Peter Lee, PE, SE; Eric Long, PE; Eric Keune, AIA; Lisa Gayle Finster, AIA; Christopher Kimball; Jane Lee; Christina Kyrillou; Elizabeth Valadez; Denise Hall Montgomery; Mariah Neilson; Peter Jackson; Surjanto Surjanto; Gary Rohrbacher; Ayumi Sugiyama; Liang Wu; Katie Motchen; Matthew Tierney, Henry Vlanin; David Diamond, AIA; Aaron Mazeika, PE, AP; William Bond; Ernest Vayl; Feliciano Racines; Jean-Pierre Michel Chakar; Lindsay Hu; Rupa Garai; Sarah Diegnan; Lonny Israel, Alan Sinclair; Douglas Smith, Assoc. AIA; Tamara Dinsmore; Chanda Capelli; Susanne LeBlanc; Carmen Carrasco; David Loo (project team)

STRUCTURAL ENGINEER

Skidmore, Owings & Merrill LLP

INTERIOR DESIGNER, GRAPHIC DESIGNER, PRODUCT DESIGNER

Skidmore, Owings & Merrill LLP

PROJECT MANAGER

Conversion Management Associates, Inc

LANDSCAPE ARCHITECT

Peter Walker and Partners

ARCHITECT OF RECORD

Kendall/Heaton Associates

MECHANICAL AND PLUMBING ENGINEER

Taylor Engineering LLC

GENERAL CONTRACTOR

Webcor Builders

LIGHTING CONSULTANT

Claude R. Engle Lighting Consultants

ACOUSTICAL CONSULTANT

Shen Milsom & Wilke, Inc.

LITURGICAL ART CONSULTANT

Brother William Woeger

ELECTRICAL ENGINEER

The Engineering Enterprise

PHOTOGRAPHY

Timothy Hursley

2009 FAITH & FORM SACRED LANDSCAPE AWARD



WesSukkah was designed and built by North Studio, a class of 16 undergraduate architecture students at Wesleyan University, as a semester-long Research-Design-Build studio led by architect Elijah Huge. Following the tradition of the Sukkah as a temporary structure historically associated with the Exodus and the harvest, Wesleyan's Sukkah was designed to be assembled each autumn for the celebration of Sukkot, the feast of Tabernacles. The design of a Sukkah is guided by a complex rabbinic code, which includes restrictions on site, materials, scale, light versus shadow, and structural support systems. The structure is intended to offer

shelter while maintaining symbolic and literal connections to the broader landscape through its materiality and permeability.

During Sukkot, students pray, study, eat, sleep, dwell, and socialize in the Sukkah. The client emphasized that the Sukkah be welcoming to all. In response, the structure was designed to harmonize with the surrounding landscape – to be inviting, approachable, and intriguing to anyone walking by – while also creating an intentional sacred space providing privacy for the Sukkah's religious users. Beyond the requirements for its ritual use, the Sukkah was to accommodate 50 people, with-

RELIGIOUS ARCHITECTURE

SACRED LANDSCAPE

WesSukkah
Wesleyan Center for Jewish Life
Wesleyan University
Middletown, Connecticut

AWARD

Honor

DESIGNERS AND BUILDERS

North Studio
Wesleyan University
283 Washington Terrace
Middletown, CT 06459
Elijah Huge (architect and assistant professor),
Megan Nash (teaching apprentice), Alexandra
Bean, Saul Carlin, McLean Denny, Gideon
Finck, Celia Hollander, Daniel Keller, Stephanie
Lee, Rosa McElheny, Alexander Mercuri,
Cameron Rowland, Elana Scudder, Benjamin
Stockman, Gabriel Tomasulo, April Trovillion,
Emily Tyrer (students)

CLIENT COMMITTEE

David Leipziger Teva (Rabbi), Jeremy Zwelling
(professor), Benjamin Sachs-Hamilton, Becky
Eidelman (students)

PHOTOGRAPHY

North Studio

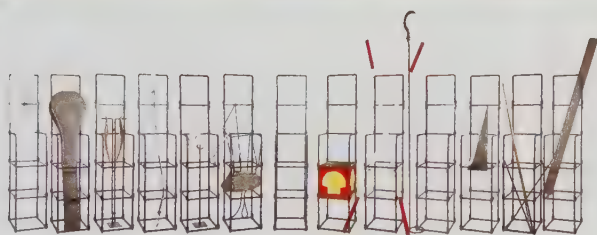
stand outdoor exposure, repeated assembly and disassembly, and store easily.

The final project is sited on the brow of a hill overlooking a large field at the center of campus. Built of 1-inch-diameter structural arches with 1-inch-diameter bamboo cladding, the structure is stable yet ephemeral. The simplicity of WesSukkah's construction and clear tectonic expression echo the Sukkah's history as a nomadic hut, while its explicit impermanence encourages introspection on the fragility of human life and reflection on the vastness of the natural world.

JURY COMMENTS

This is an excellent example of the kinds of ephemeral forms that can inspire participation, both permanent and temporary, and a contemporary manifestation of an ancient practice. It is also wonderful that this work is a product of students and faculty working together. In this case, the design and building experience becomes a religious experience. It is a superb manifestation of the intent of the holiday and its only required religious act. The architecture requires the students to fulfill that core religious act—a reminder of what one should do all year long.

2009 FAITH & FORM RELIGIOUS ARTS AWARD



Bruno Eikel, blacksmith and artist, and Reinhard Weber, communication specialist and artist, better known as EikelWeber, developed this metal-forged version of the Last Supper. The piece of art is shown in the Bartholomew Chapel in Paderborn, Germany, constructed in 1056.

The piece consists of 13 chairs, six on each side and one at the head of the table, outlining the room with four steely square bars. Each hinge (vertex) is designed as holding hands. The installation seems to be a pencil drawing of the last supper. Jesus' chair is empty, while the chairs of the 12 apostles – Simon Petrus, James the Greater, John the Baptist, Andrew, Philip, Bartholomew, Matthew, Thomas, James the Lesser, Thaddeus, Simon the Zealot, and Judas Iscariot – are draped with typical symbols for each of them, which take them into the present.

Simon Petrus, for example, has been allegorized by a floating crag fixed with a climbing rope (the aim of Christianity hasn't been reached yet, the Christian community still is floating). The symbol for James the Greater is the shell of the Shell Oil company. This symbolizes a society that goes on pilgrimage by car. Thomas is characterized by an acute angle made out of brushed metal, into which no light can fall into--one has to

believe in the brightness of the inner metal. The geometry for the chairs and the table is a square.

The Last Supper as described in the Bible is an integral part of today's religion. Therefore this artwork is viewable but cannot be occupied. The viewer has a visiting right and is allowed to think about the apostles' attributes that are warning and hope at the same time.

JURY COMMENTS

The materials are modern rather than traditional. The piece has an almost industrial quality to it. It is done in such a way to imply fellowship and at the same time emptiness and sadness. It is also a contemporary interpretation of the apostles and their martyrdom, with an invitation to take a seat at the table. The cost of the seat, of discipleship, is expressed in the individual objects. The architectural context in this old, Romanesque space, speaks volumes.

RELIGIOUS ARTS

VISUAL ARTS

"Designation"
Bartholomew Chapel
Paderborn, Germany

AWARD

Honor

ARTIST

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Paderborn, Germany 33098
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+49 (0) 52-51-142-77-97 fax
kunst-am-angegebenen-ort.de
Bruno Eikel and Reinhard Weber

2009 FAITH & FORM RELIGIOUS ARTS AWARD

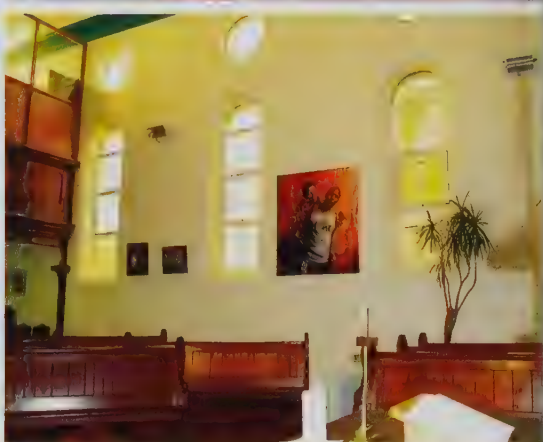
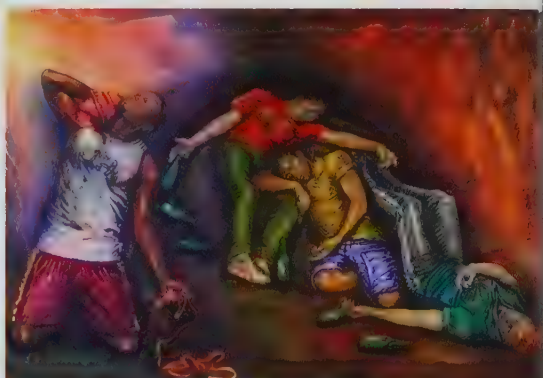


The series "Stations of the Cross" was first exhibited at the World Youth Day celebrations in Sydney, Australia 2008. The launch was the first stage of a three-year project that will eventually consist of 15 life-size oil paintings that draw upon biblical stories to explore contemporary issues, transplanting modern day figures into age-old scenarios. For example, the depiction of Christ as a black boxer raises issues of human justice and racial inequalities in a modern visual translation of traditional iconography set against the ethereal quality of an abstract expressionist backdrop. South Sydney Uniting Church, which commissioned the series, wanted art that connected with the inner life of the parishioners in the Waterloo region—the heart of

Aboriginal Sydney. The objective was to make the artworks an integral component of theological education, and theology an integral component of art education. The study depicting the sleeping or intoxicated "disciples" in the Garden drew these comments from parishioners: "I think we should hang this one permanently in the church. We all have addictions. We all fail. And yet we're all part of the story."

JURY COMMENTS

Exhibiting these paintings in a church invites interpretations that reflect the changing times and the social context. The work is thought provoking and makes a powerful statement, recasting the Stations of the Cross as a contemporary and relevant experience.



RELIGIOUS ARTS

VISUAL ARTS

Stations of the Cross
South Sydney Uniting Church
Waterloo, New South Wales
Australia

AWARD

Merit

ARTIST

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MLC Gallery
449 Harris Street
Ultimo, New South Wales, 2007
Australia
612-9692-9222; 612-9692-9733 fax
Miriam Cabello, Garrett Fountain,
Victor Cabello (project team)

COSTUME STYLIST

Victor Cabello

LITURGICAL CONSULTANT

Rev. Andrew Collis

PHOTOGRAPHY

Victor Cabello

2009 FAITH & FORM RELIGIOUS ARTS AWARD



The Beit Knesset triptych of hand painted and fired glass, laminated prismatic glass, and platinum calligraphy represents the spiritual journey undertaken by Abraham and Isaac in order to fulfill God's command. The predominant blue and grey palette symbolizes the quiet meditation of Abraham and Isaac throughout their journey. The light in the top left hand corner represents Abraham's understanding of God's will throughout his difficult passage.

The center panel (71 inches high by 48 inches wide) is imbued with exciting texture, platinum hand-painted English lettering, Hebrew text written in red, and a red line moving diagonally upward from the lower left corner of the central panel to the upper right corner. The stirring coloration parallels the many levels and layers of thought of our forebears - the spiritual search, the questioning, and the struggle of personal feeling with the message of faith. The red line symbolizes the physical path and the spiritual path Abraham and Isaac took from the foot of the mountain to the summit, and the base of their divine relationship to the pinnacle of acceptance and understanding.

The side panels (each is 69 inches high by 42 inches wide) are infusions and splashes of color: gold, silver, blue, and red. Hints of soft yellows are painted to awaken our minds. The colors remind one of the ethereal recognition each individual can have of the Divine when we allow ourselves to loosen our position from earth to the heavens. The faceted glass border and colored friezes add yet another dimension of holiness to the triptych. The refraction of light through the surface texture adds diamonds of dancing light to the existing form.

JURY COMMENTS

This is a lovely meditative piece that sets the mood for the space. The window also serves to block views from a highrise in Manhattan. The color palate is beautiful, with lovely and undulating tones. The stylized calligraphy is fashioned with care, with tension between the English and Hebrew letters. Interacting with light, the panels are a powerful art form with rich composition of color and texture.



RELIGIOUS ARTS

VISUAL ARTS

"I Will Bless You" Triptych
Union for Reform Judaism
New York, New York

AWARD

Merit

ARTISTS

Sarah Hall and Laya Crust
Sarah Hall Studio, Inc.
98 Boustead Avenue
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416-532-6060

SarahHallStudio.com,
LayaCrust.com

GLASS FABRICATOR
Glasmalerei Peters GmbH

PHOTOGRAPHY
Andre Beneteau

Zumthor's Architecture of the Spirit

*Smooth concrete showing the successive
pours of the exterior of the Klaus Chapel.*

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BY MICHAEL J. CROSBIE

Known as the "Nobel Prize of Architecture," the Pritzker Prize this year goes to an architect who has created a number of sacred spaces. Swiss architect Peter Zumthor, 66, has been described as an "architect's architect" in that his works (which are not numerous, given a practice over 30 years) are

carefully crafted, materially exquisite, and atmospherically evocative. Among his most celebrated buildings are the Saint Benedict Chapel in Switzerland, completed in 1988; the Herz Jesu Church in Munich from 1996; and the Saint Bruder Klaus Field Chapel in Germany, constructed in 2007.

The trajectory of Zumthor's career reveals his interest in materials and their expression. Born in Basel in 1943, his father was a cabinet-maker. In fact, he trained as a cabinetmaker for four years, then studied at the Kunstgewerbeschule (an arts and crafts school in Basel), and later at Pratt Institute in New York. In 1967 he returned to Switzerland, where he worked as a building and planning consultant and preservationist on historic villages. His experience in restoration gave him a knowledge and appreciation of the vernacular construction techniques that builders had used for hundreds of years, and how materials weather and acquire an irreplaceable patina that mark them as timeless. He also taught historic preservation at the University of Zurich.

In 1979 he established his own practice in the small mountain town of Haldenstein, Switzerland, where he continues to work today, with an office of about 15 employees (including craftspeople as well as archi-

tects). Zumthor has kept his practice small, which allows him to be selective about the projects he works on and to devote his full attention to them.

In writing about architecture and his own work, Zumthor emphasizes its experiential qualities. He draws existential connections between architecture and the life that happens around it, through it, and in it. Materials and how they are rendered and perceived are a major emphasis (not surprising for an architect who spent a decade studying historic structures and how they coexist over centuries with everyday life). For example, in his book, *Thinking Architecture*, Zumthor writes about the handle on the door to his aunt's garden, which impressed him as a child: "That door handle still seems to me like a special sign of entry into a world of different moods and smells. I remember the sound of gravel under my feet, the soft gleam of the waxed oak staircase. I can hear the heavy front door closing behind me as I walk along the dark corridor and enter the kitchen."

In another publication, *Atmospheres: Architectural Environments - Surrounding Objects*, Zumthor ruminates on definition of atmosphere as "this singular density and mood, this feeling of presence, well-being, harmony, beauty...under whose spell I experience what I otherwise would not experience in precisely this way."

Zumthor's handling of materials and details has been compared to that of Mies van der Rohe and Louis Kahn, but the phenomenological character of his ideas about how architecture is memorable and meaningful, how we interact with it through our bodies in four dimensions, and experience it with all our senses, ties him closer to the architectural ideas of Christopher Alexander, Charles Moore, and Kent Bloomer.

text continues on page 27

The Saint Bruder Klaus Field Chapel in Germany is sited on a remote farm and approached on foot.









PHOTO KEY

Previous page, left: Access to the Klaus Chapel is through a narrow triangular metal door. Photo: Seiers-Seier/Flickr

Previous page, right: The aperture at the top of the Klaus Chapel delivers an ethereal glow, balanced by hundreds of pinholes left by the concrete formwork. Photo: Seiers-Seier/Flickr

Facing page, upper left: View straight up through the smoke-stained concrete interior, through the leaf-shaped oculus. Photo: Seiers-Seier/Flickr

Facing page, upper right: Natural finished materials and furnishings and light distinguish the interior. Photo: p2cl/Flickr

Facing page, lower left: Detail of the narrow end of the Benedict chapel, near the entry. Photo: roryrory/Flickr

Facing page, lower right: The Benedict Chapel swells with a rounded form as it overlooks the valley. Photo: roryrory/Flickr

Below left: Approach to the Benedict Chapel is from its narrow end, through a small door. Photo: roryrory/Flickr

Below right: The Saint Benedict Chapel in Switzerland overlooks the town. Photo: roryrory/Flickr

The theme of connecting earth to sky, prevalent in many sacred buildings, is found in the Saint Bruder Klaus Field Chapel in Germany, which Zumthor designed for a farmer who built it with the help of neighbors. The austere, planar concrete exterior surrounds a sensuous, organic interior that wraps around the visitor like the fingers of God. Zumthor achieved the space through an elaborate construction process. A total of 112 sapling trunks from a local forest were cut and arranged in a tee-pee fashion. Over the course of 24 days, layers of concrete, each approximately 50 centimeters thick, were poured around the outside of the conical structure. Metal sleeves were positioned before the application of the concrete to create pinholes of light. After the concrete layers were set, a smoldering fire was built inside to smoke the saplings for three

weeks, causing them to dry out and loosen from their concrete sheath. When the trunks were removed, what remained were their ghostly outlines, darkened by the fire's soot. Melted lead was then ladled onto the ground to create a mottled floor surface. The view straight up into the leaf-shaped oculus is like a perspective through the star-studded heavens toward the incredible light of a galaxy.

In the case of the Saint Benedict Chapel in Sumvigt, Switzerland, Zumthor created a new church to replace a baroque chapel that had been destroyed by an avalanche in 1984. The new site is on a footpath to the alp high above the village, in the midst of houses and farm buildings, and is protected from avalanches by the surrounding woods. The new chapel is completely covered with larch wooden shingles, reflecting Zumthor's interest in materials that are both old and new, tied to the building traditions of the region yet expressed in a completely new way. The aperture of the Saint Bruder Klaus Field Chapel suggests a leaf or tear drop, and here Zumthor uses virtually the same shape for the chapel's plan. As the chapel is approached it presents a pinched edge, with an almost makeshift entrance off to the side. As it expands downhill, the chapel swells to a fulsome curve, reminiscent of a silo. A clerestory admits light from high above, and all of the materials inside are rendered naturally.

Some have questioned why an architect with such a slim portfolio should receive what is considered by many as architecture's highest international honor. In the case of Peter Zumthor, the Pritzker jury has awarded exceptional quality over quantity, as evidenced in architecture of considerable spiritual power. ¹⁸



NOTES & COMMENTS

PROGENY OF THORNCROWN

Thorncrow Chapel, designed 30 years ago by E. Fay Jones and winner of an AIA Honor Award in 1981, has inspired countless architects of sacred space. The latest project that can trace its lineage to Thorncrow is the recently completed St. Joseph's Adoration Chapel on the campus of Belmont Abbey College in Belmont, North Carolina, designed by WMG Design, Inc., of nearby Charlotte. The small 30 person chapel is nestled in the forest between the monastery and student housing to provide a quiet respite for worshipers. The chapel is constructed of a timber frame and glass walls to allow enjoyment of the forest's beauty.

The goal for the college was first and foremost to create a retreat on campus where students and staff might worship and meditate, but also to provide a haven where the public might retreat from day to day life. An idyllic site nestled in a forested area was chosen near the secondary entrance to campus and adjacent to student housing. The chapel design incorporates the use of timber frame construction and optimizes the use of glass. The truss design mimics the branches of the growing



trees and reinforces the woodland context.

According to Kenneth L. Davison, Jr., Vice President of College Relations at Belmont Abbey College, the design "required a great deal of sensitivity, especially considering the Gothic architecture of our campus, many of

the buildings being more than 100 years old. Yet it was also important for the design of the chapel to fit the natural surroundings, to create something that is inviting for prayer, yet not conflict with the existing architecture."

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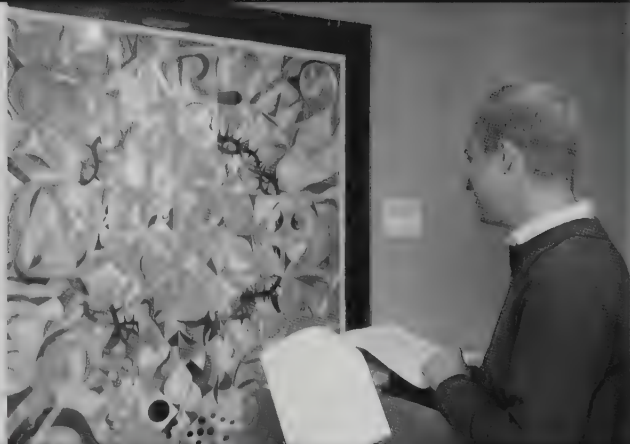
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JOHN GIULIANI EXHIBIT IN NEW YORK

The work of artist John Giuliani, winner of several Faith & Form/IFRAA awards, is being exhibited in the Narthex Gallery, St. Peter's Church, 619 Lexington Avenue, New York City, through January 13, 2010. The

exhibit, *Great Spirit: Native People of the Americas*, focuses on icons and paintings that depict Native Americans in Christian themes. The gallery is open from 9:00 a.m. to 9:00 p.m.

BOOK REVIEW

White On White:

Churches of Rural New England

Steve Rosenthal (The Monacelli Press), \$85.



Revered for their physical beauty, simplicity, and elegance and for their role in the early history of this country, the early churches of New England hold a special place in the American consciousness. Places of worship they were and are, but they are also icons of a particularly American sensibility and artistic vision. Photographer Steve Rosenthal has traveled throughout the Northeast capturing the gems of the 18th and 19th centuries and tracing the evolution of church styles from the early, dramatically simple meetinghouse form through the changing patterns of Greek and Gothic revivals. His photographs (many of which were first published in *Faith & Form*) capture the intrinsic beauty of the architecture while creating a world of rich order and rational light. He has frozen in time the New England buildings that may soon be – or have already been – lost in a chaotic, contemporary world.

BOOK REVIEW

Tobi Kahn:

Sacred Spaces for the 21st Century

Edited by Ena Giurescu Heller
(Museum of Biblical Art, New York), \$39.95.

The volume and accompanying exhibition discuss the creation of sacred space in the 21st century, examining 28 works by Tobi Kahn, including his recent commission for Congregation Emau-El B'ne Jeshurun in Milwaukee. Each work is accompanied by a Meditation by novelist and poet Nessa Rapoport. From large canvases with biomorphic forms to three-dimensional pieces such as the art nouveau-influenced thrones, Kahn's work has a presence that is immediately striking, and his reputation has grown steadily since his inclusion in the Guggenheim's *New Horizons in American Art* show in 1985. Much of Kahn's art, especially his landscapes, is ambiguously abstract, inviting viewers to project onto it their own ideas, feelings, and desires. Acting as aids to contemplation, these works can be seen as building on the work of Romantic artists who sought to capture the majesty of nature and to imbue it with divine resonance.

Rising maintenance costs, shrinking congregations. This all too familiar dilemma faces many urban congregations as pressures increase on urban development and demographic shifts continue. But, on a recent sunny (and warm) day in Seattle a group of preservationists, architects, and community leaders gathered together in the stillness and beauty of the former Seventh Church of Christ Science (now the Seattle Church of Christ) in the lush Queen Anne neighborhood to hear Robert Jaeger, Executive Director of Partners for Sacred Places, talk about how it is possible to save urban congregations from demise.

Just two years ago this 1926 Neo-Byzantine-Early Christian Revival structure by Harlan, Thomas & Grainger faced the wrecking ball when the former congregation, after a 20-year search for a new congregation and owner, felt they had no other choice than to sell to a housing developer and move on. In 2007, the property was listed as one of the most endangered sites in the state by the Washington Trust for Historic Preservation, the demolition permit was sent back to the City, a new congregation miraculously raised enough funds to purchase the property, and the developer was willing to walk away to preserve the historic significance of the structure to the surrounding neighborhood. Today the property sits as a designated City of Seattle Landmark through the perseverance and dedication of an entire community, and a new, thriving congregation keeps the structure alive and connected to the community.

The "public value of sacred space" may seem like odd phrasing, Jaeger offered, but clearly this Seattle example is a testament to exactly that concept. Entire communities benefit from the preservation of houses of worship, not only from an architectural standpoint but also from a social standpoint. Many congregations have become isolated over time even though they exist within urban cores, and they have not done a good job of sharing with the public what they already do for their communities. Many congregations run preschools, food banks, clothing banks, and allow the public to use vacant halls for community gatherings. All congregations provide sacrificial programming to varying degrees, programs that serve the entire community because it is part of the congregation's mission to fill obvious voids that social service or government agencies are unable to fulfill.

These are exactly the social activities that, Jaeger noted, are ideal to quantify in financial terms and to fundraise upon to meet congregational financial needs. While saving the structure and maintaining a congregational home may be the underlying drive for a congregation to reach out to the public in this way, the value of what a congregation already brings to a community and the potential that can be added are where congregations and communities can come together to give new life to aging structures. Small, urban congregations can survive tough times — much like the transition of this Seattle example — through careful planning and some creativity.

Partners undertook a study along with the University of Pennsylvania's School of Social Work to determine the average dollar value that congregations bring to their communities. The study found that 93 percent of urban congregations already open their doors to public programs, and 80 percent of building users were not congregational members. The study found that the value of the space, along with the programs offered, amounted to \$140,000 per year per congregation. Herein is the fundraising opportunity for congregations: not only can funds from private donations and grants be used to help underwrite the costs of existing programs, but these funds can also be used to maintain facilities and even grow new programs where community needs exist. Jaeger noted that to accomplish this it is important to put denominational labels aside and focus on the public value; through this process, the future of a congregation can be dramatically changed. Partners offers

a training program, "New Dollars/New Partners," to assist congregations on this road; from program assessment to setting up a 501(c) to manage the congregation's programs (and to avail itself of potential public dollars) the program is mainly geared to those congregations that have been in existence in their facilities for 50 years or more. New Dollars/New Partners is available to congregations that are ready to learn how to reach out, reinforce existing community roles, and build broader constituencies and ultimately design a funding plan to reach the congregation's goals. Clearly, in tough economic times, the sacrificial programs congregations offer are critical to many, and the health of our urban neighborhoods has never been more important.

Moving away from simply saving buildings and more towards keeping the living aspects of a congregation alive is the best investment congregation can make, offering communities opportunities to thrive and develop. More government agencies and programs are also realizing the value of preserving houses of worship as well. Currently 2 states are funding preservation as part of community development efforts as they realize it is possible to respect and adhere to the constitution simultaneously. Most important, though congregation size may be dwindling and caretaking of aging facilities may be difficult, it does not mean that the congregation cannot survive and thrive as an integral part of its community if creativity and business savvy are applied.

To learn more about the New Dollars/New Partners program visit the Partners for Sacred Places website at sacredplaces.org. For more information on the case of the Seventh Church of Christ Scientist/Seattle Church of Christ transition see wa-trust.org.

~ Ann Kendall

Ann Kendall is a freelance writer in Seattle focusing on the intersection of human and social services, architecture, and art.



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NOTES & COMMENTS

EXHIBIT

Reinventing Ritual: Contemporary Art and Design for Jewish Life at the Jewish Museum, 1109 Fifth Avenue, New York, surveys the explosion of new Jewish rituals, art, and objects that has occurred since the mid-1990s. This period is defined by the urge to discover beauty and meaning in first premises – the roots and ruptures – when ritual could be radical. Contemporary artists and designers focus on Judaism as a lived experience by transforming the physical acts of ritual into new forms. Works of industrial design, metalwork, ceramics, video, drawing, comics, sculpture, installation, and textiles from Europe, Israel, and North America reveal the diversity within Judaism. The exhibition, which runs through February 7, 2010, presents works in thematic groups and in environments that suggest the spaces and situations in which ritual is performed.



CLARIFICATION

For the article “Change Amid Tradition” on Washington National Cathedral (issue 42.3, p. 16) the following clarifications should be made: The Bodley and Vaughan plan (page 17) underwent modification during the cathedral’s construction; the great Choir photo on the same page does not include the present-day Nave (which was constructed behind the camera view). The platform shown in the photo on page 18 was constructed in 2006; the platform is rarely moved.

GERALD ALLEN JOINS ADVISORY BOARD

Architect Gerald Allen has joined the *Faith & Form* Board of Editorial Advisors. Allen is an architect and writer in New York. His practice (geraldallen.com) focuses on not-for-profit institutions, especially churches, and he has designed new buildings as well as additions to important old structures such as Trinity Church and St. Paul’s Chapel, St. Thomas Church, Riverside Church, and the Cathedral of St. John the Divine, all in New York. He has also worked with other landmark churches across the eastern United States like Trinity Church in Boston and the pre-Revolutionary St. Paul’s Church in Edenton, North Carolina. He is a coauthor, with Charles Moore and Doreen Lyndon, of the classic guide, *The Place of Houses*, plus a half dozen other books and over a hundred articles. His best known work is probably the lamp that he and his friend and former teacher Kent Bloomer designed for the historic cast-iron posts in Central Park. Thousands of these are currently in use on streets and in parks across the country.

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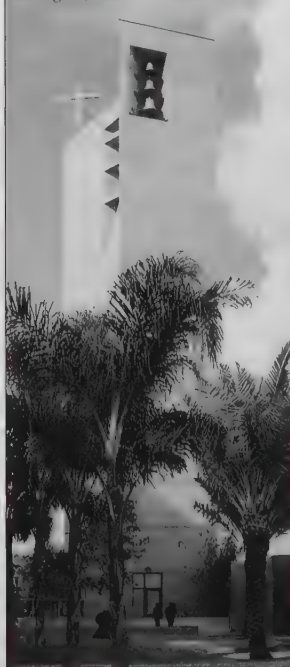
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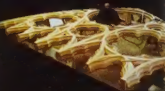
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WHERE IS THE MIDDLE GROUND?


JUST ONE MORE THING... * BETTY H. MEYER

"MIDDLE GROUND" AS A TERM is usually thought of negatively, as a type of compromise, but I would like to suggest that we look at this term in a different way. These days, congregations and architects are often focused on how to blend old and venerable traditions of religious architecture with the need for new and contemporary perspectives.

I talked recently with the Reverend Jean Alexander of the Congregationalist and Methodist United Parish of Auburndale, Massachusetts, which was established in 1857 and is on the National Register of Congregational Churches. We discussed what she would like to see changed in the interior of her church to better serve the modern congregation. She said she would first ask for the congregation's input and for a beginning statement from the builder before introducing her own suggestions. We both agreed that the primary question is how to connect with the new generation. Paul Tillich, the well-known theologian, emphasized the actualizing of new forms but, of course, what those forms will be is up to us.

Second, Reverend Alexander said she would then feel free to say that she finds the present altar space cluttered, and more simplicity desirable. After eliminating a center aisle, she would retain the pulpit but not the lectern. The altar with the cross would stay the same, but the dossal fabric hanging behind it would be subject to change for seasonal and artistic expression. She creatively mentioned that it could sometimes represent symbolically other faiths and thus give her the opportunity to educate the congregation.

In my mind Reverend Alexander has located a "middle ground": she recognizes that the exterior of this award-winning historic church must be kept intact, but that a change in the interior can be accomplished in such a manner that exterior and interior work together harmoniously.

The middle has been found in combining the traditional with the contemporary. A linear continuity has been established between the old and the new. If the religious experience is a pathway and the search for new forms is an ongoing evolution, then we must light the road traveled even as we hold the lantern out before us. The Past and the Present become the Future! 

BETTY H. MEYER IS EDITOR EMERITUS OF FAITH & FORM AND CAN BE REACHED BY EMAIL AT BMEYER@FAITHANDFORM.COM



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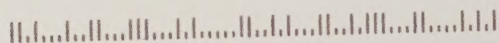
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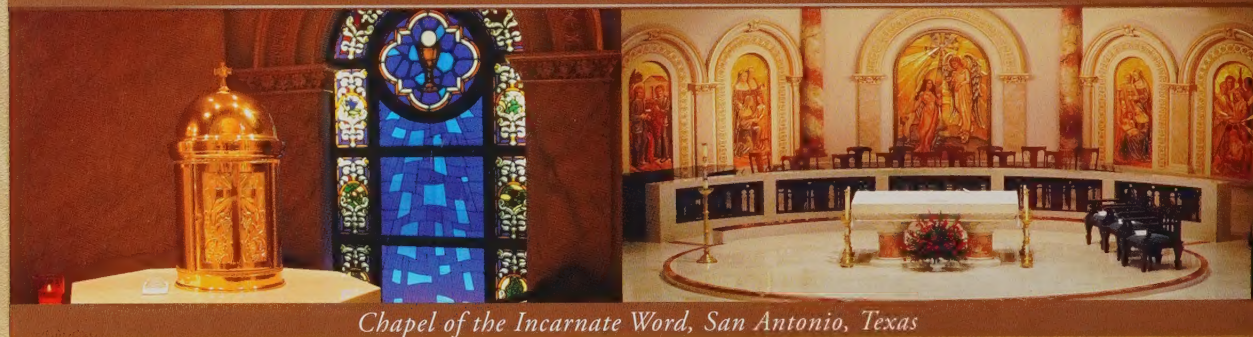
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